Appendix and Parallels

by

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from:

R. Chase, The Jack Tales, Cambridge, 1943.

APPENDIX

EUROPEAN SCHOLARS have commented on the curious lack of interest in English folktales in this country. It is difficult for them to understand why they find among our scholars an overemphasis on English folksongs coupled with a nearly complete neglect of the tale. As an evidence of this attitude they point out, not only the large number of folksong collections and the lack of any comparable volume of tales, but they also note that while most European countries have national folklore archives, and often more than one, we have only the Archive of American Folk-Song in the Library of Congress. It is instructive to trace the background for this attitude in the United States.

The nineteenth century witnessed a tremendous growth of interest in the folktale in Europe, especially after the appearance of the *Household Tales* of the Grimm brothers in 1812. Literary men and scholars in nearly every European country went out into the highways and byways to collect songs and tales from the lips of the peasants. This was the period when the great European folktale collections were made: in Russia, in Norway, in Highland Scotland, and elsewhere. While the scholars were preoccupied with the problems of the origin and diffusion of European tales, literary men in Europe self-consciously worked with folk materials, seeking to get closer to the national spirit.

In the United States in the nineteenth century, the folktale had a vital relationship with literature, but it was not a self-conscious one. The tall tale formed the basis, as Professors Blair, Meine, and others have shown us, for a large section of the regional literature of the South and West. Tall tales have long been assumed to be a peculiarly American form, but somehow not worthy either of collection or serious study. From the early days of this country they flourished mightily in travelers' tales describing the marvels of a new continent. Benjamin Franklin parodied such tales by pretending to give an authentic description of the magnificent leap of the whale up Niagara Falls in pursuit of codfish, "esteemed by all who have seen it as one of the finest Spectacles in Nature." Such stories have always fitted in with the bravado and humor of our many frontiers. No doubt such yarns were often produced by the active imaginations of the story-tellers; but they were in imitation of a rich oral lore, in turn solidly

rooted in the tradition of northwestern Europe. *The Travels of Baron Münchausen*, published in England in 1785, had a great influence on our oral tale, but its tales were originally taken from the German.

Story-telling in the nineteenth century was not limited to the rural settlers. Lawyers on circuit swapped yarns. Best known of them was a young country lawyer, Abe Lincoln, who carried the practice to the White House. All through the early part of the century there was a constant interchange between oral and printed lore by way of the newspapers and almanacs. Through these means folklore worked into the regional writers. The study of the effect of this folklore on literature is quite recent with American literary historians, and they have given little notice to the European relationships of the tall tale. They have been occupied primarily with the literature it helped to generate.

From the folklorist's point of view it was the Negro's contribution in tale, as in song, that first received attention in the United States. This came through Joel Chandler Harris's *Uncle Remus* stories which appeared in 1880, charming literary adaptations of tales told by English-speaking Negroes. But though folklorists were interested and a few similar collections appeared, it did not give rise to any considerable body of work.

On the other hand, ballad hunting became, and still is, a recognized scholarly sport. In part this was due to the discovery that folksongs were still sung in the United States. In large measure, however, we may attribute this activity to the prestige that Harvard, and the Harvard tradition of ballad scholarship, had in academic circles. This had its origin in the great editorial work of Francis James Child, whose compilation, *The English and Scottish Popular Ballads*, became accepted as a scholarly canon. After Child's death, George Lyman Kittredge and his students dominated folklore studies in the United States, and perhaps unconsciously took the attitude that the disciples could do no better than to carry on in the master's footsteps. This has led to a certain aridity in folkloristic activity in this country and a formalized and restricted range of interests.[1]

Not till the founding of the American Folklore Society in 1888, with its publications, the *Journal of American Folk-Lore*, and the Memoir series, did the longer folktales of the English-speaking white settlers get any attention. A few English folktales appeared in the early volumes of the *Journal*. Until a few years ago this handful represented nearly all that there was to show.

Although the English folktale languished unnoticed, other folktales did not suffer the same fate. The anthropologists proceeded to collect and study Indian

[1] (*See note on page vii of Preface.*) *The work of the Society founded in 1911 by the late Cecil Sharp: "to preserve English folk dances, songs* [ballads *incl.*], *and music . . .; to include related* American forms; *to* make them known, *and to encourage their practice . . ." — has done much to make the approach to these traditions less aridly academic. — R. C.*

myths and tales until at present no part of the world has been covered as systematically and as well. The anthropologists did more. It was largely through the guidance of Franz Boas that the American Folklore Society encouraged the recording of French and Spanish tales on this continent, and lengthy contributions in the *Journal* attest that these efforts met with success. The collection of Negro folktales was also stimulated, and these later garnerings, coming some thirty-five years after Uncle Remus and continuing to the present, were more broadly inclusive than the earlier ones. Elsie Clews Parsons and her fellow workers found that the Negroes had adopted, not only the tall tales and "noodle" stories of the whites, but that Negroes in this country, in Nova Scotia, and in the West Indies also knew the longer European folktales.

The discoveries of the anthropologist did not seem to affect the literary scholars. It is possible, however, that we may ascribe to still another cause their lack of interest in the folktale. Although both Ireland and Scotland had fine collections of the longer tales that are common all across Europe — the kind misleadingly called "fairy tales" — no comparable collections have been made in England. The two compilations by Joseph Jacobs are reasonably large, but he was forced to use material from chapbooks and ballads, and to draw on stories from Lowland Scotland, Australia, and America to eke out the number. As contrasted with the richness of ballad material in both England and America, no doubt the field seemed meager and promised small rewards.

There were a number of questions that troubled folklorists. Why was there, both in England and this country, this comparative scarcity of a kind of tale known over the rest of Europe? Was England an exception to the European area and had such tales always been rare there? Had they come over to this country, but for some reason died out and perhaps become moribund in England? Or — had these tales simply missed the boat and never come over? Since they had existed in England, even though to an undetermined extent, the folklorist felt they should have been found in America along with the ballads. For the folklorist in a way is a scientist: in some measure he too works by prediction. He would expect to find folktales here, just as surely as he would expect to find "Barbara Allen" and "Lord Randall" known in any area where English folksongs are sung.

So to the folklorist the satisfactory thing about Mr. Chase's discoveries which we have in this volume is that they show the folklorist was right. The tales were here for someone who knew how to seek them out. Mr. Chase is not the first collector to find them. In addition to the tales which appeared long ago in the *Journal of American Folk-Lore*, several smaller groups have been published within the last twenty years by Emelyn E. Gardner, Bertha McKee Dobie, Ralph Steele Boggs, and Isobel Gordon Carter. But Mr. Chase's collection more than

doubles the largest of these, and together with other still unpublished material, he has more than all of them put together. The richness of his collection will henceforth make it much easier for other collectors to know what to ask for, since they will know what is in oral circulation. We may confidently look forward to having many of these tales found elsewhere in the United States.

In April, 1939, while I was recording folklore for the Library of Congress, I was fortunate enough to get a number of these Jack Tales from Sam Harmon in Tennessee. Just the previous month I had been collecting folksongs in Wise County, Virginia, and near-by Letcher County, Kentucky, and never thought to ask for tales. About a year later, Mr. Chase worked in the same area and with some of the same informants from whom I had recorded songs — and got tales from them. I intrude this personal note to draw a very obvious moral: to get folktales you must ask for them. Perhaps that is the reason that so few have been recorded up to this time. Exercising the folklorist's bent for prediction, I would suspect that with a little effort more of these tales could also be found in England.

Mr. Chase deserves considerable credit for tracing the folktales in one family tradition. The discovery of the interrelationship of the Ward-Harmon-Gentry families is a fine achievement. It becomes increasingly clear that the most significant results for the future in folklore will come, not from the big collections that skim material from here, there, and everywhere, but rather from those devoted to limited areas, single families, and even single individuals. It is only in this way that we will get a picture of just how folktales fit into their social setting. I have failed to ask Mr. Chase whether the Wards know folksongs. It is worth noting that both Mrs. Jane Gentry and Sam Harmon were singers with remarkable repertories.

Another of Mr. Chase's significant contributions is his recognition of the importance of "Jack" as the central figure in this British-American tradition. "Jack" appears also in Jacobs's English collection. He is not necessarily English in character; Irish collectors have pointed out with some surprise that "Jack" figures largely in the Irish tradition, even among Gaelic-speaking story-tellers.

Miss Martha Beckwith, whose letter Mr. Chase quotes, makes the very good point that "Jack" is a kind of trickster-hero, one who is successful through his cleverness. Certainly he is not the admirable prince of fairy tales, but rather a quickwitted and not always too scrupulous farm boy. While such a hero is definitely part of the northwestern European pattern, what should be stressed is that in these stories he is the *only* central figure.

It is hard not to interpret the very direct symbolism in the heroes people use in their tales and legends. We realize a little uncomfortably that in these tales as told in the Southern mountains "Jack" is an ordinary poor boy who achieves

success only in one of two ways: either by his wits, or by sheer luck — and the latter method predominates. Here we have an almost mocking contradiction of what has been called "the American fairy tale" — that honesty and hard work are the means to success. It is difficult to know just how much of this is the conscious reflection of an attitude toward our society on the part of the story-tellers. Sam Harmon remarked to me: "If I was to name my boys over, I'd name all of them 'Jack.' I never knowed a Jack but what was lucky." His tone in saying this was only half jesting.

I think the trickster aspect of "Jack," together with these psychological implications, is at least in part, the reason these tales have appealed so extensively to English-speaking Negroes. They have adopted him, along with the tales, and sharpened his trickster character even further. The conclusions we might draw from folklore on the stresses and conflicts in Negro life can be confirmed from the reports of students of the social sciences. Negroes, of course, have adapted many white traditions to their own cultural patterns, not merely taken them over.

A final observation that might be made is on the use of one character as the central figure in this cycle of stories. I have mentioned that, before Mr. Chase, no one had noticed that these longer folktales had a central figure. On the other hand, the cycle form is not only world-wide, but has taken many varied forms in American folklore. We have the legendary giants, such as Paul Bunyan and Peco Bill; the strong men, like Antoine Barada of Nebraska, Joe Call of New York, and the recently discovered Bobby Hayes of Indiana; the trickster, like "Boney" Quillin of New York, who is the center of "true" anecdotes; and perhaps most popular, the Münchausens, such as John Darling of New York and "Oregon" Smith of Indiana. Mr. Chase has added "Jack" to this goodly company.

The tales in this collection are not documentary transcriptions. Mr. Chase has rewritten them for children and has explained his procedure in making composites. His chief interest has been in bringing folklore into usable form and thus attempting to preserve its spirit rather than the exact letter. In doing this he is in the tradition started by the Grimm brothers and followed by Joseph Jacobs in England. We can be grateful that, like his distinguished predecessors, he regards the folk tradition, not merely as literary material, but as the stuff of knowledge. For the scholars, therefore, he has noted carefully just what changes he has made from the original text.

Though these texts cannot be used in studying the native story-telling style, materials for studying this style can be found in Miss Isobel Gordon Carter's article which has stories taken down literally from a member of this family.[2] Furthermore, at some future date I hope to publish an exact transcription of my

[2] *See native writing style given in notes to No. XIII. — R. C.*

own recordings of Sam Harmon. Many of us will hope that whatever slight loss there is to the specialist will be more than made up by the greater appeal these artistic re-creations will have for the general public.

To add to the scholarly usefulness of this work Mr. Chase had me add the parallels which follow his notes to each of the stories. I have given references to the classic Grimm tales by number. These tales can be read conveniently in Margaret Hunt's translation of the *Household Tales*. Jacobs's English and Celtic collections are also referred to by number because the pagination varies in the different editions. I have noted the occurrence of these tales in Sir George W. Dasent's delightful translations from Asbjörnsen and Moe which make available to English readers other material from northwestern Europe.

Since nearly all of these tales are represented in Grimm, full European, and indeed world-wide, parallels down to about 1918 will be found in Bolte and Polívka's exhaustive annotations. I have given the type numbers of these tales according to the Aarne-Thompson Type-Index. Professor Stith Thompson was kind enough to aid me in this. Since most of the unpublished folktales in the European folklore archives are indexed according to this system, this furnishes an additional key to the distribution study of these tales. The Type-Index lists many of these archive references.

I have taken most pains with the English, Irish, Scotch, and American parallels. We do not as yet know just what the sources of English folktale in America are, but it may be assumed that it is one of the first three or some combination of them. I have added full references to Negro texts in English, since many of them no doubt stem from English sources. These references largely supplement Bolte and Polívka for the British Isles, the West Indies, and the United States.

Many books and journals are given abbreviated references after their first use in these notes. I have also saved space when referring to articles after the first time [3] by giving just the author's last name and the journal reference, except for Miss Carter's article which is referred to only by page.

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[3] *See, especially, notes to No. III. — R. C.*

PARALLELS

I. *Jack in the Giants' Newground*

Sources: R. M. Ward, Martha Ward Presnell, Roby Hicks, Ben Hicks.

Parallels. This story combines a number of well-known types often found separately or in various other combinations: Type 1088, *Eating Contest* (A. Aarne and S. Thompson, *The Types of The Folk Tale*, Folklore Fellows Communications No. 74, Helsinki, 1928); 1060, *Squeezing the (Supposed) Stone*; 1640, incident III (a), getting giants to kill one another by striking them from ambush; 1045 (or 1049), *Pulling the Lake Together*; 1063, *Throwing Contest with Club*; 1121, *Ogre's Wife Burned in Her Own Oven*; 328, incident II (a), threatens giant with army — locks him up to protect him. Many of these incidents are often found in combination with Type 1640, *The Brave Tailor*.

As might be expected the closest parallel is that in Carter (*Journal of American Folk-Lore*, XXXVIII, 1925), pp. 351–54. A number of the combined incidents are in J. F. Campbell, *Popular Tales of the West Highlands*, II, 328–32, 342–43; Sir G. W. Dasent, *Popular Tales from the Norse*, No. V. Many of them are given as part of Type 1640, in Béaloideas, The Journal of the Folklore of Ireland Society, IV, 253; VII, 68–69; D. Hyde, *Beside the Fire* (London, 1910), pp. 3–15; also see Beal. X, 100, which has further references. Two Negro texts also have several of these incidents combined with Type 1640: Parsons, *Bahamas*, *Memoirs of the American Folk-Lore Society*, XIII, 133–35; and E. C. Parsons, "Barbados Folklore," JAFL XXXVIII (1925), 273.

Jacobs, *English*, No. XIX, has Types 1088, and 328, II (a). J. Jacobs, *More English Fairy Tales* (New York and London, n.d.), No. LVIII, has Type 1640, III (a). For Type 1121, see Beal. II, 15, and consult Bolte-Polívka for further references. Type 1060 occurs in Boggs, JAFL XLVII, 309; Hyde, p. 175; and Jacobs, *Celtic*, No. XVIII.

Type 1063 seems to be popular with American Negroes. In Fauset, JAFL XL, 250, it is combined with other giant-tricking incidents. It is given as an independent story in: J. M. Brewer, "Juneteenth," PTFLS X (1935), 50–51; Z. N. Hurston, *Mules and Men* (Philadelphia and London, 1935), pp. 197–98; E. C. Parsons, "Folk-Tales Collected at Miami, Fla.," JAFL XXX (1917), 223; Writers' Program of the Work Projects Administration, *South Carolina Folk Tales* (*Bulletin* of University of South Carolina, October, 1941), pp. 80–81. In these versions the angels in heaven are warned to "move over." (H. H.)

Remarks: Wards' title "Jack and the Giants." Minor omission made by editor in cut paunch episode.

II. *Jack and the Bull*

Sources: Mr. and Mrs. James Taylor Adams, Finley Adams, Mrs. Nancy Shores, Mrs. Polly Johnson; all of Wise County, Virginia. My first knowledge of this tale came through James Taylor Adams.

Parallels. This is a combination of Type 511, *One-Eye, Two-Eyes, Three-Eyes*, and Type 530,

Appendix

The Princess on the Glass Mountain; the bull as the animal helper is probably a form of Type 314, or part of the Cap o' Rushes theme, Type 510.

I cannot find complete parallels to this tale. The bull helper with the ear "cornucopia" is in Jacobs, *More English*, No. XLVIII, and No. LXXIX has a bull-calf helper whose bladder helps kill a dragon. See also Beal. II, 268–72 (and a list of versions on p. 273); IV, 310–11; Dasent, *Norse*, No. I. In Beal. VII, 46–47, a belt from the bull's skin obeys orders and ties giants. In Fauset, *Nova Scotia*, MAFLS XXIV, 41–43, there is a belt and a stick which obey orders and kill giants and a dragon.

Parsons, *Bahamas*, MAFLS XIII, 27–28, combines the bull-calf and horn cornucopia with Type 511. An Aberdeenshire text in *Folk-Lore Journal*, II (1884), 72–74, has a calf helper and evil sisters. There are texts of Type 511, in Beal. VII, 243; Campbell, *West Highlands*, II, 300–06; M. R. Cox, *Cinderella* (*Publications of the Folk-Lore Society*, XXXI, London, 1893), pp. 534–35; E. C. Parsons, "Tales from Guilford County, North Carolina," JAFL XXX (1917), 198. See also: Grimm, No. 130; Bolte-Polívka, III, 60–66. For Type 530 see: Bolte-Polívka, III, 111–14; Dasent, *Norse*, No. XIII. (H. H.)

Remarks: Mrs. Polly Johnson had a fragmentary episode concerning the King setting up a greased plank beside a pole on top of which was a golden ball. Jack gets the ball and the King's girl knows him in spite of his rags when this golden ball rolls out of his pocket.

I am indebted to Mrs. Eudora Ramsay Richardson, State Supervisor of the Virginia Writers' Project, for permission to use materials concerning this tale and Nos. XV and XVIII.

III. *Jack and the Bean Tree*

Sources: R. M. Ward, Ben Hicks, Roby Hicks, Mrs. Martha Lethcoe of Damascus, Virginia.

Parallels. This tale is best known in the Australian text J. Jacobs gives in his *English Fairy Tales* (New York, 1893) No. XIII. "Jack and the Beanstalk" seems to be an almost uniquely British form of Type 328, *The Boy Steals the Giant's Treasure.* The general European versions do not have the beanstalk episode. In the United States the story is popular in the Harmon-Ward family tradition. Miss Isobel Gordon Carter secured it from Mrs. Jane Gentry, of Hot Springs, North Carolina ("Mountain White Folk-Lore: Tales from the Southern Blue Ridge," *Journal of American Folk-Lore*, XXXVIII (1925), 365–66), and in 1939 I recorded it from Sam Harmon, near Maryville, Tennessee, for the Library of Congress. It has also been found among English-speaking Negroes. See: E. C. Parsons, "Tales from Maryland and Pennsylvania," JAFL XXX (1917), 212–13; E. C. Parsons, *Folk-Tales of Andros Island, Bahamas* (*Memoirs of the American Folk-Lore Society*, XIII, Lancaster, Pa. and New York, 1918), p. 133; M. W. Beckwith, *Jamaica Anansi Stories* (MAFLS XVII, New York, 1924), p. 149. There is a moralistic English chap-book version reprinted in E. S. Hartland, *English Fairy and Other Folk Tales* (Camelot Series, London, n.d.), pp. 35–44.

The Scotch and Irish forms of this tale do not have the beanstalk, and usually have a clever girl who steals the giant's wonderful possessions. See Jacobs, *English*, No. XXII; J. F. Campbell, *Popular Tales of the West Highlands* (Paisley, 1890–92–93), I, 259–74; Béaloideas, The Journal of the Folklore of Ireland Society, II, 10–12 (and bibliography on p. 23); III, 348–49; L. L. Duncan, "Folk-Lore Gleanings from County Leitrim," *Folk-Lore* IV (1893), 184–88; J. Jacobs, *More Celtic Fairy Tales* (New York and London, n.d.), No. XXXIX — reprinted from Jeremiah Curtin's articles in the *New York Sun*; P. Kennedy, *Fireside Stories of Ireland* (Dublin and London, 1870), p. 3 ff.

G. W. Dasent, *Popular Tales from the Norse* (London and New York, n.d.), pp. 240–45, gives a delightful English translation ("Boots and the Troll") from the great Norwegian collection of Asbjörnsen and Moe. For further European parallels see J. Bolte and G. Polívka, *Anmerkungen*

zu den Kinder-und Hausmärchen der Brüder Grimm (Leipzig, 1913–18), II, 511 ff.; III, 33–37, and consult the references under Type 328. (H. H.)

Remarks: Ben Hicks's version had the usual cow in the first part, but I gathered that this was brought home from school by one of his children who had read it in his reader. Ben's giant said, "I smell the blood of an Irishman." Wards' title the same. On the second trip Jack usually steals a colt or a heifer. "Scat there!": R. M. W. actually said, "See-cat, there!"

IV. *Jack and the Robbers*

Sources: R. M. W., Elisha Rasnik, Wise County, Virginia.

Parallels. This is Type 130, *The Animals in Night Quarters*, most familiar from Grimm, No. 27, "The Bremen Town-Musicians." See Bolte-Polívka, I, 237–59, and the study of the tale by A. Aarne, *Die Tiere auf der Wanderschaft* (FFC XI). For a translation from the Norwegian of Asbjörnsen, see G. W. Dasent, *Tales from the Fjeld* (New York, n.d.), pp. 283–88.

The tale seems to be better known in the United States than in Great Britain. The version given in Jacobs, *English*, No. V, is taken from one of three American texts presented in JAFL I (1888), 227–33. See also R. S. Boggs, "North Carolina White Folktales and Riddles," JAFL XLVII (1934), 294; B. Mck. Dobie, "Tales and Rhymes of a Texas Household" (Publications of the Texas Folk-Lore Society, VI, 1927), pp. 33–37. Negro versions are given in A. H. Fauset, "Negro Folk Tales from the South," JAFL XL (1927), 258; and in Parsons, *Bahamas*, MAFLS XIII, 135.

The tale has been found in Scotland (Campbell, *West Highlands*, I, 199–207), and Ireland (P. Kennedy, *Legendary Fictions of the Irish Celts*, London, 1866, pp. 5–12, reprinted in J. Jacobs, *Celtic Fairy Tales*, New York and London, n.d., No. XIV; Beal. I, 94), but I have found no report of it from England. (H. H.)

Remarks: Wards' own title. Mr. Rasnik called the tale "Jack and the Rogues." The bull is from his version which also had a swarm of bees and a flock of geese.

V. *Jack and the North West Wind*

Sources: R. M. W., Ben Hicks.

Parallels. This is Type 563, *The Table, the Ass, and the Stick.* See Grimm, No. 36, Bolte-Polívka, I, 349–61; Dasent, *Norse*, pp. 250–53. It has been studied by Aarne in the *Journal de la Soc. Finno-Ougrienne*, XXVII (1909), 1–96. The tale in Jacobs, *English*, No. XXXIX, is one of two variants which S. Baring-Gould contributed to the first edition of W. Henderson, *Notes on the Folk Lore of the Northern Counties of England and the Borders* (London, 1866), pp. 327–31. Irish versions are given in Kennedy, *Fireside Stories*, pp. 25–30; and [T. C. Croker], *Fairy Legends and Traditions of the South of Ireland* (London, 1834), pp. 33–45.

In North America we find the story in Carter, JAFL XXXVIII, 363–65; Dobie, PTFLS VI, 45–47; and A. H. Fauset, *Folklore from Nova Scotia* (MAFLS XXIV, New York, 1931), pp. 33–35, 41–42. Negro texts are in Parsons, JAFL XXX, 210–12; Z. Hurston, "Dance Songs and Tales from the Bahamas," JAFL XLIII (1930), 307–09; Parsons, *Bahamas*, MAFLS XIII, 141; Beckwith, *Jamaica*, MAFLS XVII, 31–33. The magical objects and animals vary quite considerably in the different versions. (H. H.)

Remarks: Wards' own title. In the Norse tale the old man is the North West Wind himself. R. M. W. calls him "Jack's uncle." Ben Hicks says, "an old man." This character seems a little like The Stranger in "Fill Bowl," and in "Hardy Hardhead."

Appendix

VI. *Jack and the Varmints*

Sources: R. M. W., Miles A. Ward, Ben H., George Trivett.

Parallels. This tale is also in Carter, pp. 355–57, and I recorded it in Tennessee from Sam Harmon. It is a version of Type 1640, *The Brave Tailor*, though it lacks the giant episodes, such as those in the previous story, with which it is frequently found in conjunction. See Grimm, No. 20; Bolte-Polívka, I, 148–65. Also see: Jacobs, *More English*, No. LVIII; Beal. IV, 253; VII, 68–69; Hyde, pp. 3–15; Parsons, *Bahamas*, MAFLS XIII, 133–35; Parsons, JAFL XXXVIII, 272–74; H. Zunser, "A New Mexican Village," JAFL XLVIII (1935), 158–59. Compare with this story the curious tale in J. Curtin, *Hero-Tales of Ireland* (Boston, 1911), pp. 140–62, in which a man kills several wild animals and giants through strength, not trickery.

For the trick of getting a dangerous beast locked into a house or church see: Fauset, *Nova Scotia*, MAFLS XXIV, 98; W. Larminie, *West Irish Folk-Tales and Romances* (London, 1898), p. 78. There is a humorous Negro tale of the coward who runs from a bear and pretends he is bringing it in alive to save trouble; see: Brewer, PTFLS X, 35–36; Fauset, *Nova Scotia*, MAFLS XXIV, 66–67; Fauset, JAFL XL, 271. (H. H.)

Remarks: Wards' title "The Lion and The Unicorn." The rhyme on Jack's belt, as given by all our informants, had to be altered for printing.

VII. *Big Jack and Little Jack*

Sources: R. M. W., Roby Hicks.

Parallels. This is Type 1000, *Bargain Not to Become Angry*, combined with Type 1007, *Killing Live Stock*, Type 1011, *Tearing up the Orchard*, and a form of Type 1563, "*Both?*". I recorded a version of this from Sam Harmon. For references on Type 1000, see Bolte-Polívka, II, 293–94. For the combination of Types 1000 and 1007, see: Beal. IV, 253; VI, 44–47; X, 178–80; Campbell, *West Highlands*, II, 318–43; Kennedy, *Fireside Stories*, pp. 74–80, reprinted in Jacobs, *Celtic*, No. XX. For Type 1000 also see Fauset, *Nova Scotia*, MAFLS XXIV, 38–40. For Type 1007, see Beal. X, 175. (H. H.)

Remarks: The title is from Roby Hicks.

VIII. *Sop Doll!*

Sources: R. M. W., Jane Gentry (per Carter).

Parallels. This witch tale is also in Carter, pp. 354–55, and is extremely common in British-American tradition. For very full lists of parallels, see: A. Taylor, *Modern Philology*, XVII, 59, note 8; Gardner, *Schoharie*, p. 74 and note 139; H. Halpert, "Indiana Storyteller," *Hoosier Folklore Bulletin*, I (1942), 60–61. (H. H.)

Remarks: The phrase "Sop doll!" is puzzling. R. M. W. says he thinks "doll" means "paw." When Marshall Ward tells this tale his "Sop doll-ll!" sounds more like "sop darr-rr!" with a high inflection on the "sop." Wards' own title, "The Silver Knife" is from a Virginia version of this tale.

IX. *Jack and the King's Girl*

Source: R. M. W.

Parallels. This is a form of Type 571, *Making the Princess Laugh*, combined with Type 1696, "*What Should I Have Said (Done)?*" For the combination of the two stories, see Jacobs, *English*, No. XXVII, and Chambers, pp. 101–03. For Type 571, see: Grimm, No. 64; Bolte-Polívka, II, 39–44; Jacobs, *Celtic*, No. XXVI, cited from Kennedy, *Legendary Fictions*, pp. 23–31; Kennedy, *Fireside Stories*, pp. 103–13. Two Negro texts are in Fauset, JAFL XL, 248–49; Parsons, *Bahamas*, MAFLS XIII, 128.

Parallels

For Type 1696 see: Grimm, No. 143; Bolte-Polívka, III, 145 ff.; Dasent, *Fjeld*, pp. 358–75; Beal. III, 44–46 (see for further references); Kennedy, *Fireside Stories*, pp. 30–33; Kennedy, *Legendary Fictions*, pp. 39–42; Jacobs, *More English*, No. LXXXIV. In the United States see: JAFL III (1890), 292–93; Dobie, PTFLS VI, 54; and a Negro text from Virginia in A. M. Bacon and E. C. Parsons, "Folk-Lore from Elizabeth City County, Virginia," JAFL XXXV (1922), 307–08. (H. H.)

Remarks: Wards' title "Lazy Jack."

X. *Fill, Bowl! Fill!*

Source: R. M. W.

Parallels. This is Type 570, *The Rabbit-herd.* See: Grimm, No. 165, incident C; Bolte-Polívka, III, 267–74; Dasent, *Fjeld*, pp. 1–14. This tale has been recorded by Carter, pp. 350–51; E. C. Parsons, *Folk-Lore of the Sea Islands, South Carolina* (MAFLS XVI, Cambridge, Mass., and New York, 1923), pp. 102–03; Zunser, JAFL XLVIII, 161–64. Without the sack of lies incident the story is in R. Chambers, *Popular Rhymes of Scotland* (London and Edinburgh, 1870), pp. 103–05. The tricking of the king and his family is in a story in Parsons, *Bahamas*, MAFLS XIII, 150.

This interesting type of tale, which has prose interspersed with song is called a *cante fable.* The form has rarely been reported from English-speaking Whites in America, as I point out in my brief study "The Cante Fable in Decay" *Southern Folklore Quarterly*, V (1941), 191 ff., although the form is quite old in both the European and African storytelling traditions — and even further east. Mr. Chase deserves congratulations for his recovery of such a rare item. In a note to "Childe Rowland," in Jacobs, *English*, pp. 242–43, Mr. Jacobs suggests that "all folk-tales of a serious character" originally took this *cante fable* form. This example, and those I have presented in "The Cante Fable in New Jersey," JAFL LV (1942), 133–43, are far from being of a "serious" character — though I may be misinterpreting Mr. Jacobs's use of the word. (H. H.)

Remarks: The most unusual feature of this tale and of *Hardy Hardhead* is the Woden-like character of the old man. The appearance of the god Woden (Odin, the Norse god for whom Wednesday, Wodens-day, was named) as Old Graybeard, The Stranger, The Wanderer (as in Wagner's *Ring*) occurs six times in the Volsunga Saga: 1, as a stranger at Sigmund's wedding, with a long cloak, broad hat, and magic sword; 2, as an unknown ferryman, to Sigmund bearing Sinfjotli's body; 3, as a stranger who breaks Sigmund's sword in battle; 4, as an old man with a long beard to Sigurd who does not know him; he helps Sigurd choose his horse from the herd by driving them toward the river where only Grani swims across; this appearance with its dialogue is closest to our story here; 5, as a stranger standing on a headland, to Sigurd whose ships are storm-driven; when he is taken on board the storm subsides; 6, as an old man with a long gray beard, to Sigurd when he is digging the trench to carry off Fafnir's blood. There is also an appearance in The Prose Edda: as a poor old man who invites Hrolf Kraki and his men to stay at his hut. — I had known this phase of Woden's character from my childhood as well as from a later reading of both the Prose Edda and The Poetic Edda. I must say that it was rather a surprise finding the Old Man on the slopes of Beech Mountain, North Carolina — R. M. W. in telling this tale always makes quite a point of the stranger's foreknowledge of Jack's adventures, and of Jack's surprise that the old man should know his name. — The point of singing the bowl full *of lies* seems to have been lost in the Ward-Harmon tradition. Doctor Stith Thompson cleared up this point for the present editor who restored it here. R. M. W. had said simply, "sing the bowl full." (R. C.)

Appendix

XI. *Hardy Hardhead*

Sources: R. M. W., Mrs. Grover Long.

Parallels. This is Type 513 B, *The Land and Water Ship.* There is a text of this in Carter, pp. 346–49, and I also recorded it from Sam Harmon. See: Grimm, No. 71, and part of No. 165; Bolte-Polívka, II, 79–96; III, 267–74; Dasent, *Fjeld*, pp. 341–52; Dasent, *Norse*, No. XX; Campbell, *West Highlands*, I, 244–47; J. G. McKay, *More West Highland Tales* (London, 1940), pp. 49–61; D. MacInnes, *Folk and Hero Tales* (*Waifs and Strays of Celtic Tradition, Argyllshire Series*, II, London, 1890), 53–67, and see note on p. 445 ff.; J. MacDougall, *Folk and Hero Tales* (*Waifs and Strays*, III, London, 1891), pp. 2–9; Curtin, *Hero Tales*, pp. 182–97, 438–62; J. Curtin, *Myths and Folk-Lore of Ireland* (Boston, 1890), pp. 270–80; Hyde, pp. 19–47. For Negro texts see: A. H. Fauset, "Tales and Riddles Collected in Philadelphia," JAFL XLI (1928), 537–40; Parsons, *Sea Islands*, MAFLS XVI, 130–31; Parsons, *Bahamas*, MAFLS XIII, 32–35. There are *three* helpers in Beal. II, 194; VII, 63–64; Jacobs, *More Celtic*, No. XLIII. (H. H.)

XII. *Old Fire Dragaman*

Source: R. M. W.

Parallels. This is Type 301 A, *The Three Stolen Princesses.* For references and analysis see: Beal. VIII, 97–99; Bolte-Polívka, II, 300–18; Parsons, *Bahamas*, MAFLS XIII, 142, note 1. See: Grimm, No. 91; Beal. IV, 423–24; V, 209–10; XI, *Supplement*, pp. 14–24 (reprinted from J. Curtin's articles in the *New York Sun*); Curtin, *Hero Tales*, pp. 262–82; Kennedy, *Legendary Fictions*, pp. 43–53; Campbell, *West Highlands*, I, 244–51; III, 9–32; S. O. Addy, *Household Tales with other Traditional Remains* (London and Sheffield, 1895), pp. 50–53. There is a text in Carter, pp. 341–43. The eating scene is given in Parsons, *Bahamas*, MAFLS XIII, 143. (H. H.)

Remarks: This rather unusual tale seems to be quite extant among our people: in Kentucky, Sally Middleton's "Little Black Hunchety Hunch"; in Carmen, North Carolina, The Shelton Family's "Little Nippy"; in Damascus, Virginia, Mrs. Lethcoe's untitled tale where Jack goes down to three successive "other worlds" to find each of the pretty girls; in Wise County, Virginia, Cecil Kiser's "Jack and Old Tush." In Zora Neale Hurston's book of folklore from Florida Negroes "Mules and Men," and in the North Carolina "Little Nippy," the boy gets back to the upper world by riding on a buzzard's back.

At first glance this tale's connection with "Beowulf" would seem rather far-fetched. However, the hero does descend to "another world" to battle a monster; and in one Virginia version I heard him described as a "slimy, slobbery old hairy man" who lived down under the water. In the second part of the Anglo-Saxon epic the monster's name is "Fire Drake," although the similarity of this with "Fire Dragaman" may be merely coincidental. In this regard Martha Warren Beckwith has written me as follows:

"Panzer believes that the Beowulf epic is based on the folktale of the 'Bear's son,' whose story is familiar to us in Grimm 91, where 'Hans' is 'youngest-best.' In Kennedy's *Fiction of the Irish Celts*, 39–48, 'Seven Inches' is 'youngest-best' in a version of the same story, etc. Panzer has eight or nine pages of references to the Bear's son folktale. Beowulf — Bee-wulf — i.e., Bear, because of the bear's fondness for honey, but the Beowulf figure does not correspond exactly to the 'youngest-best' since he retails the prodigies of valor which he has already achieved. I do not know if Panzer's study has been accepted as conclusive, but his folktale parallels seem all well taken. Your Old Fire Dragaman is certainly a variant of the same story." (R. C.)

Parallels

XIII. *Jack and the Doctor's Girl*

Sources: R. M. W., Ben H.

Parallels. This is Type 1525 A, *The Master Thief.* See: Grimm, No.§192; Bolte-Polívka, III, 379–406; Dasent, *Norse*, No. XXXV; Jacobs, *More Celtic*, No. XXVIII, taken from Kennedy, *Fireside Stories*, pp. 38–46. See also: Campbell, *West Highlands*, I, 330–64; II, 253–78; McKay, pp. 119–29; Beal. II, 11, 348–51, 359 (has Irish references); V, 78; VII, 64, 72–75; VIII, 224; X, 165–72 (reprinted from *The Royal Hibernian Tales*) and additional references on p. 201. Two Negro texts are in Brewer, PTFLS X, 15–16; Parsons, *Bahamas*, MAFLS XIII, 11–12. (H. H.)

Remarks: Wards' own title. Ben Hicks has "opium" instead of "chloryform" and doesn't mention the drugstore. It is a lynched nigger in all the Ward tellings, not a scarecrow. A version of this same tale is told by Porter Boone who lives near White Top Mountain at Kennarock, Virginia. His title for it is "Jack The Thief."

Frank Proffit, who lives near Beech Creek, has a different version of this same tale which he has written out as told by his father, Wiley Proffit. As an example of one of these tales being written down by a native tale-teller we print Frank Proffit's tale herewith:

Copied by Anna Hicks Presnell from Frank Proffit's copy written by him from the telling of his father Wiley Proffit. Punctuated, in part, by R. C.

Jack Tale

Jack and his mother worked for a old rich man for their Living. Jack he found out where the old rich man Kept his money and he concluded he would steal it. So he got two more fellers to go with him. Jack says, "I'll go in and get the money and if they wake up and find me out, I'll whistle and you'uns can get away."

So they went to the old rich man's house and Jack he went in and opened the burroh drower and he found so much gold and silver that he went to patting his foot and whistling. The two fellers on the out side thought he was warning them and a way they ran as fast as they.could go. So Jack he got all the money and went home with it.

So Jack didn't go down to work for the old rich man for two or three weeks. So the old rich man went to see what had became of him. Jack was gone when he got there, and he asked Jack's mother why Jack hadn't been down to work. She says, "We are just as independent as you are." He says, "Why?" She says, "My son Jack has be come a high way robber." "He is?" And while he was there Jack comes in. He says to Jack, "Jack, they say you have be come a high way robber." He says, "Yes." The old rich man says, "There's one thing you must do be tween now and tomorrow morning or I'll have you hung or shot certain." Jack says, "What's that?" He says, "You got to steal my sadle horse to night or I'll have you hung or shot certain tomorrow morning." Jack says, "If I do is it mine?" And the rich man said "Yes." So that night the old rich man Locked the door and Placed two gards at the stable door. So the gards built them up a big fire and laid at the stable door.

Along about mid night along came a old ragged man a Limping along. He said to the gards that he had traveled so far that he wanted to Lay down by the fire and rest til morning. So the gards told him he could. The gards laid awake and watched him. The old man Laid down by the fire and lay there. After while he turned over and pulled out a bottle of rum and let on like he was taking a Dram, and set it down by his head. When he went to snoring again one of the gards said, "That 'uns mine." So he got it and drunk it. After while they seen the old man turn over and reach for his bottle of rum and couldn't find it, so he run his hand in his pocket and pulled out another bottle and turned it up like he was taking a dram and placed it by his

head. The other gard says, "That one is mine" and he drunk that and in a short time they didn't know nothing they was so drunk. So Jack he got up when he seen they was drunk and hunted in their pockets and got the key and un locked the door and taken the horse out and put the bridle and saddle on and locked the door back up and put the key back in the gard's pocket and got on the horse and away he went.

The old rich man come out the next morning to the stable. "My horse is here, is he?" he said. "Yes, here's the key." The old rich man unlocked the door. "My horse is gone," he said. "I gray Jack's got him." He went up to see Jack. "Jack, you got my horse, did you?" "No sir, not yours but mine."

The old man says, "There's another thing you've got to do again tomorrow morning or I'll have you hung or shot certain." Jack: "What's that?" "You've got to steal all my Brother Dickie's money or I'll have you hung or shot tomorrow morning." Jack says, "'Fi do, is it mine?" "Yes."

They was a meeting house purty close to Brother Dickie's, and away in the night Brother Dickie heard preaching going on in the church and there wasn't no appointment of any meeting so he went up and knocked on the door and says, "Who's this?" And Jack says, "It's the angel gable." [Gabriel.] And he says "What can I give you to be in thy place?" And Jack says, "All thy money and you can be in my place." And Brother Dickie says, 'I'll go and get it then." So he started on after it and Jack he got down and slipped a long be hind Brother Dickie and when he got home his wife asked him who that was up there a preaching. He told her it was the angle gable. "And he said I could Be in his place for all my money." She says, "Just take half the money. He won't know the difference." Jack he run back and got in the stand and was preaching when Brother Dickie got back. He knocked on the door and says, "Here's all my money. Let me be in thy place." He says, "Not all thy money, it's only Just half. Go get the other and you can be in my place." So Brother Dickie goes back after the rest of the mony and Jack slippes along to lissen. When he got there he says to his wife, "It is the angle gable sure enough. How did he know I Just got half the mony?" She says, "Just take it all and go on to heaven. I'll soon be there too." Jack hurried on Back and was up in the stand a preaching when here come Brother Dickie. Knocked on the door and said "here's all my money. Let me be in thy place." Jack says, "all right. get me a big sack to take you to heaven in." So he got it. He tied it up hard and fast and he got him on his shoulder and carried him to the pen where the old rich man kept his fattening hogs and put him in among the fattening hogs. The old rich man went down the next morning Bright and early to his Brother Dickie's and asked his wife where his Brother Dickie was. His wife says "The angle gable come Last night and took him to heaven for all his money." He says, "I gray Jack got it." He went on Back home and By that time the sarvants had went out to feed the hogs. They seen the sack in there wiggling around and got scared and run Back. They told the old man. He went out and untied it. Out crawled his Brother Dickie!

He went up to see Jack. "Jack you got my Brother Dickie's mony did you?" "No. not his'n but mine."

"Well, there's another thing you've got to do or I'll have you hung or shot certain." "What's that?" "You've got to steal my 5 hundred head of cattle and put them in your pasture or I'll have you hung or shot to morrow morning." "If I do are they mine?" "Yes."

That night the old rich man had his hands to start with the cattle to another pasture. Jack killed him a sheep and got him a bladder of blood and run on a head and stripped his self nacked and hung his self over the road by the hill and Put the Blood on his face. The drivers come up and the cattle got scared and run into the woods. The drivers is scared too but they git the cattle to gether again and goes on. Jack cuts hisself down and run ahead and hangs his

self over the road again, by the heels. The drivers comes up again. They get scared bad that time and the cattle run off in the woods. But they finally gets the cattle together again and goes on. Jack cuts his self down again and runs ahead again. The drivers come up again. That time it scares them so bad that they run off and leaves the cattle. Jack gathers the cattle up, and takes them and puts them in his pasture.

Next morning the old man comes over and sees the cattle in Jack's pasture. "Well you got my cattle Last night did you?" "Not yours but mine."

"Well they's another thing you've got to do or I'll have you hung or shot certain." "What's that?" "You've got to steal my wife's shimmy off her back or I'll have you hung or shot to morrow morning." "If I do, is it mine?" "Yes."

That night the old man sat by his bed with his gun, watching the window.

Jack knew of a man that was burried the day Be fore. He goes and digs him out and kills a sheep and gets him a Bladder of Blood and goes to the old man's window and raises the Dead man's face up to the window and pulls it back, raises it up again and pulls it back. The next time "Key Bang" goes the gun. Jack drops the dead man and bustes the Bladder of Blood on his face and hides. The old man comes out and sees the dead man laying there with the Blood on his face. He goes back and tells his wife, "Well, I've killed the rascal. I'll get two of my trusted Best friends to help me bury him and will be shet of the rascal, and no one will know nothing about it." When the old man is gone, in a little while Jack goes in and gets in the Bed with the old woman. Jack could talk like the old man. "Well, we won't have to be bothered with him no more." "I'm glad of it," says the old woman.

"I'll swear," says Jack, "if I didn't for get to wash after handling that old rascal, and I got blood all over your clean shimmy." "That's all right. While you are washing there in the pan I'll put me on a clean one." Jack lets on like he's washing. "Here, lay the shimmy over there," says the old woman. Jack picks it up and puts it under his arm and away he goes.

After while the old man come in. "That's a good job done," he says. "Well, wasn't you here a little while ago?" she says. "No." "Well, some one come in and I thought it was you and said he got Blood all over his hands and he got it all over my clean shimmy. I pulled it off and he went away with it." "I gray Jack got it."

Next morning the old man went over to Jack's house; "Well, you got my wife's shimmy last night did you?" "Not hers but mine."

"Well there's one more thing you've got to do. If you do it I'll give you a deed to half of my farm. If not I'll have you hung or shot certain. You've got to come to my house in the morning nether riding walking Hopping scipping nor jumping. Neather come in nor stay out. Or I'll have you hung or shot certain."

Next morning Jack caught him a old sowe and went from one side to the other with one foot touching. When he got to the old rich man's house he comes out and opened the gate and said "Come in." Jack he just straddled the gate. didn't go in or stay out.

The old man give him a deed to his farm so Jack was now richer than the old rich man.

Writin by Anna Presnell
Beech Creek, N.C.

XIV. *Cat 'n Mouse!*

Sources: R. M. W., Miles A. W., Marshall P. Ward.

Parallels. This seems to be a version of Type 401, *The Princess Transformed into Deer.* This tale seems to be quite rare; Carter, p. 349, has the only variant in English that I have been able to locate. See Bolte-Polívka, II, 335–48. Spending three frightful nights in a castle is also part

of Type 400. It should be observed that there are many stories in English in which spending a night in a haunted house brings a reward to the courageous guest.

It is a necessary precaution, as is well known, that when you have a witch in your power, you never give her anything unless you want to let her have her freedom. (H. H.)

Remarks: The function of the talking fox in this tale is not quite clear. Possibly some parts of the story have been lost in oral transmission.

XV. *Jack and King Marock.*

Sources: Mrs. Nancy Shores and Gaines Kilgore, of Wise County, Virginia.

Parallels. This is Type 313 C, *The Girl as Helper in the Hero's Flight.* See Grimm, Nos. 113, 193; Bolte-Polívka, II, 516–27; Dasent, *Norse,* No. XI; A. Aarne, *Die magische Flucht* (FFC 92, Helsinki, 1930); R. Th. Christiansen, "A Gaelic Fairytale in Norway," Beal. I, 107–14. This is a very widely known tale but I have found no report of it from England.

For Irish texts see: Beal. I, 273; II, 19–23 (and references on p. 25), 189; III, 31–35; V, 138; VII, 243; VIII, 224; IX, 132; XI, *Supplement,* pp. 25–34 (reprinted from J. Curtin's articles in the *New York Sun*); Jacobs, *More Celtic,* No. XXXIX; Curtin, *Hero Tales,* pp. 163–81; Curtin, *Myths,* pp. 32–49; Kennedy, *Fireside Stories,* pp. 56–63; J. Britten, "Irish Folk-Tales," *Folk-Lore Journal,* I, 316–24; L. McManus, "Folk Tales from Co. Mayo, Ireland," *Folk-Lore,* XXVI, 191–95; P. G. Brewster, "Folk-Tales from Indiana and Missouri," *Folk-Lore,* L, 294–96 (and pp. 296–97 for references. Tale secured in Missouri but originally learned in Co. Limerick, Ireland).

There are Scotch texts in Jacobs, *English,* No. VII; Campbell, *West Highlands,* I, 25–63 (one of these is the chief source for Jacobs, *Celtic,* No. XXIV); MacInnes, *Waifs and Strays,* II, 1–31.

The only White text from America is given by W. W. Newell, "Lady Featherflight," JAFL VI (1893), 54–62 (see for references). There are a number of Negro texts. See: M. Beckwith, *Jamaica,* MAFLS XVII, 135–39; Edwards, *Bahamas,* MAFLS III, 99–100; M. Emmons, "Confidences from Old Nacogdoches," PTFLS VII, 128–30; Fauset, *Nova Scotia,* MAFLS XXIV, 7–9; Hurston, pp. 70–77; Parsons, JAFL XXXV, 280–81; XXXVIII, 275; XLI, 490–92, 504, 506–07; Parsons, *Bahamas,* MAFLS XIII, 54–60; *Folk-Lore Journal,* I, 284–87 (quoted from "Monk" Lewis's *Journal*).

For the incident of the devil's daughter as a helper, but no magic flight, see Parsons, *Sea Islands,* MAFLS XVI, 52–53. For the incident of the kiss causing forgetfulness, see A. W. Trowbridge, "Negro Customs and Folk-Stories of Jamaica," JAFL IX (1896), 284–85. For the incident of the chaste wife who puts her lovers in an embarrassing position, see Jacobs, *More English,* No. L; Beal. VII, 61; Kennedy, *Legendary Fictions,* pp. 63–64. (H. H.)

Remarks: Gaines Kilgore's tale is called "Willie and the Devil." Mrs. Nancy Shores told all of Gaines's tale, but carried it far beyond the pursuit, where Gaines's tradition ended. An instance of the persistence of these tales in the traditions of a family occurred in Pittsburgh recently. I told a Jack Tale at a meeting of students and teachers of the Department of English of the University of Pittsburgh; and after the lecture a student came up and asked me if I had ever heard "Jack and King Marock"! It turned out that she had heard it from her grandmother, who was a sister to Mrs. Shores, and that these sisters had been separated since early childhood. (R. C.)

XVI. *Jack's Hunting Trips*

Sources: Part I: R. M. W., Miles A. Ward, Roby Hicks. Part II: Clate Baldwin of White

Top, Virginia; Tom Peters of Norton, Virginia; Johnny Martin Kilgore of Wise, Virginia; and Boyd Bolling of Flat Gap, Virginia.

Parallels. Part I. Forms of *The Wonderful Hunt*, Type 1890, often combined with forms of Type 1895, *A Man Wading in Water Catches Many Fish In His Boots*, are among the most popular of American tales. I have collected full references in my notes to versions of the tale in the *Hoosier Folklore Bulletin*, I (1942), 20–21, 41–42, 53–54, 91–92. We also have here Type 1900, *How the Man Came Out of a Tree Stump*, for which there is a North Carolina parallel in Boggs, JAFL XLVII, 315.

Part II. This combines several popular American yarns. Variants of the story of the snake that appears to be a log are in *South Carolina Folk Tales*, p. 108; G. Anderson, "Tennessee Tall Tales," *Tennessee Folklore Society Bulletin*, V (1939), 60 and 61; Halpert, *Hoosier Folklore Bulletin*, I, 49–50. I have also collected versions of this tale in New Jersey, New York and Pennsylvania.

There are many versions of a story of bending a gun so it will shoot around a hill, but Mr. Chase's form of the story seems to be unique.

The peach tree deer is a version of the Münchausen tale of the tree growing from the head of a deer shot with cherry seeds. I have given an Indiana text and American references in H. Halpert and E. Robinson, "'Oregon' Smith, an Indiana Folk Hero," *Southern Folklore Quarterly*, VI (1942), 165. Add: *Hoosier Folklore Bulletin*, I (1942), 101. In the *Tennessee Folklore Society Bulletin*, I (1935), 11, mention is made of a tree growing from the side of a bear shot with peach seeds.

The last section of the story belongs to Type 1930, *Scharaffenland*, the land in which impossible things happen. See: Grimm, Nos. 158, 159; Bolte-Polívka, III, 244–58. There is a fine version of this tale in G. B. Johnson, *John Henry* (Chapel Hill, 1929), pp. 144–45. The pigs, with knife and fork in their backs, crying, "Who'll eat me?" is an opening formula for a tale in Beal. III, 31. For its use as a closing formula in a folk play, see M. Campbell, "Survivals of Old Folk Drama in the Kentucky Mountains," JAFL LI (1938), 24. (H. H.)

Remarks: Part II has been adapted and added to Mr. Ward's *Jack Tale* by the editor. The honey creek, fritter-trees, and roast pig squealing to be eat, are from Boyd Bolling's long tale "The Forks of Honey River at the Foot of Pancake Mountain."

XVII. *The Heifer Hide*

Sources: R. M. W., M. A. W., Ben H., Stanley Hicks, Mrs. Grover Long.

Parallels. This is Type 1535, *The Rich and the Poor Peasant.* See: Grimm, No. 61; Bolte-Polívka, II, 1–18; Dasent, *Norse*, No. XLVII. Seamus O'Duilearga, who lists Irish references in Beal. X, 202, says this tale is one of the most widely-known and most popular of all Irish folk-tales. He thinks there is a clearly marked influence on the oral versions from the chap-book text (*The Royal Hibernian Tales*) which he reprints in Beal. X, 184–86. See: Beal. IV, 253; VIII, 87; Kennedy, *Fireside Stories*, p. 98 ff.; K. W. Michaelis, "An Irish Folk-Tale," JAFL XXIII (1910), 425–28 (collected in Massachusetts from an Irish maid who had recently immigrated); Jacobs, *Celtic*, No. VI; Campbell, *West Highlands*, II, 232–52.

In America the story is reported by Carter, pp. 343–46; Boggs, JAFL XLVII, 308–09; E. E. Gardner, *Folklore from the Schoharie Hills, New York* (Ann Arbor, 1937), pp. 177–80 (with references and discussion on pp. 180–82); Fauset, *Nova Scotia*, MAFLS XXIV, 1–5 (see p. 1, note 1 for additional references). There are Negro texts in Hurston, pp. 64–68; Fauset, JAFL XL, 253–55; E. C. Parsons, *Folk-Lore of the Sea Islands, South Carolina* (MAFLS XVI, Cambridge, Mass., and New York, 1923), pp. 69–71; Beckwith, *Jamaica*, MAFLS XVII, 141–44, 164. Incomplete forms of the story are in J. B. Andrews, "Ananci Stories," *Folk-Lore Record*, III, 54–55; C. L. Edwards, *Bahama Songs and Stories* (MAFLS III, New York, 1895), pp. 95–96

Appendix

(reprinted from JAFL IV, 248–49); E. C. Parsons, "Folk-Lore from Aiken, S.C.," JAFL XXXIV (1921), 14; Fauset, *Nova Scotia*, MAFLS XXIV, 35–36.

Raising the devil by lighting tow in a barrel is a feat ascribed to the noted preacher, Lorenzo Dow. See Gardner, *Schoharie*, pp. 37–38, 314–17. (H. H.)

Remarks: Jack's age varies considerably in the Wards' tellings. Mostly he is a boy about sixteen. R. M. W. had him say "twenty-three" once in answer to the old man with the sheep. In Wise County, Virginia, this tale is called "Fool Jack and The Talking Crow": Jack swaps his cow hide for a crow. Instead of the chest episode, the old man hides in a barrel of wool; and Jack makes his crow "raise the devil" when he lights the wool through the bung-hole. (R. C.)

XVIII. *Soldier Jack*

Source: Gaines Kilgore.

Parallels. This is a mixture of Type 330, *The Smith Outwits the Devil*, and Type 332, *Godfather Death.* For Type 330 see: Grimm, Nos. 81, 82; Bolte-Polívka, II, 149–63, 163–89; Dasent, *Norse*, No. XVI; Beal. VII, 243; X, 160–65 (additional Irish references on p. 20); XI, *Supplement*, pp. 45–49 (reprinted from J. Curtin's articles in the *New York Sun*); P. Ussher, "Waterford Folk-Tales," *Folk-Lore*, XXV, 230–31; Fauset, *Nova Scotia*, MAFLS XXIV, 80. For American Negro texts, see Emmons, PTFLS VII, 130–32; J. C. Harris, *Uncle Remus, His Songs and His Sayings* (New York, 1885), No. XXXII; A. W. Whitney and C. C. Bullock, *Folk-Lore from Maryland* (MAFLS XVIII, New York, 1925), pp. 181–83. For the incident of pounding the devil in a knapsack see Campbell, *West Highlands*, II, 290–95; J. Macdougall and G. Calder, *Folk Tales and Fairy Lore in Gaelic and English* (Edinburgh, 1910), pp. 31–32; Dasent, *Norse*, No. LIII.

For Type 332 see: Grimm, Nos. 42, 44; Bolte-Polívka, I, 377–88; Dasent, *Fjeld*, pp. 108–15; Beal. II, 110 (and additional Irish references on p. 111); Macdougall and Calder, pp. 69–73. (H. H.)

Remarks: The version given here was edited from an unusually good recording of the tale from Gaines Kilgore by James Taylor Adams, and from the editor's own field notes of several recordings from the same informant. (R. C.)

Early editions of the following *Jack Tales* were printed in *The Southern Folklore Quarterly* as follows:

Jack in the Giants' Newground, Vol. 1, No. 1.
Jack and the Varmints, Vol. 1, No. 4.
Jack's Hunting Trip, Vol. 2, No. 3.
Fill, Bowl, Fill! Vol. 3, No. 1.
Old Firedragaman, Vol. 5, No. 3.